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...arefully Arranged and Compiled from the best Sources.

G. B. BARTLETT,

OF CONCORD, MASS.

...AINING A FULL ACCOUNT OF THE MANNER OF PREPARING EVERY DETAIL.

The Celebrated Fan Drill, the Philadelphia Minuet, and over 100 Tableaux and Pantomimes, carefully Dramatized from the works of the eight Authors represented.

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CONTAINING A FULL ACCOUNT OF THE MANNER OF PREPARING EVERY DETAIL

THE CELEBRATED FAN DRILL

THE PHILADELPHIA MINUET

And over 100 Tableaux and Pantomime carefully dramatised from the works of the eight authors represented

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THE CARNIVAL OF AUTHORS

THE organization is of course the first step in preparing the carnival, and for this purpose it is necessary to assemble as many of the people interested as possible, care being taken to invite prominent members of all the churches in the city and representatives of every clique and set. If possible, the officers of military companies and members of the various secret and other benevolent societies should be invited, in order to secure a widespread interest in the cause. Great tact and care will be needed by the nominating committee to see that each person is given an office suitable to his powers and influence, and it is therefore well to have fifty members of the committee of arrangements. This list is first made and acted upon, and they choose an executive committee of fifteen members and a committee of management of seven, which are all of course selected from the committee of arrangements. Upon the smaller, or managing committee, most of the labour and responsibility rests, as they take the general charge and oversight of the whole affair, being assisted by the following officers, whom they select:—the general manager, who must have rare executive powers and know how to act in an emergency; the treasurer, who has the whole charge of the tickets and of all payments and receipts; the manager of the main stage, who must have skill in grouping, a quick eye for effects and a power of

working rapidly whatever the confusion, besides being a judge of human nature and able to keep his temper under all circumstances; the herald, who must have a clear and powerful voice and a good share of confidence; the leader of the orchestra, and two marshals for each of the booths. Two ladies of taste and experience must also be chosen for each booth, who are expected to take entire charge and to find persons to fill all the parts required, and to see that they are correctly costumed and grouped, and that they are always ready at the signal. The doorkeepers, ticket-sellers, police, and other officers, are under the control of the treasurer, who also appoints people to sell tickets in music and other stores at various parts of the city. In this department also comes the advertiser, whose duty it is to act under the treasurer's orders in preparing local and other notices for the papers, and in distributing the complimentary tickets, which should be strictly limited to the press. Much depends upon the choice of a hall, the selection of which depends upon the committee of management. It should be long and narrow, and have no galleries excepting at the end. In many cities a skating rink has been used, but the best one for the purpose is a handsome and comfortable hall, with a level floor and a raised stage at one end, and platforms along the sides, as in some cities the low galleries which surrounded the room rendered it necessary to make the floor of the booths only 2½ feet high, so that very few persons could see them to advantage. It is imperative that the floor of each booth should be at least 4½ feet from the floor of the hall, and be raised 6 inches higher at the back, so that they can be distinctly seen. From the centre of the hall long festoons of bunting may be hung in graceful folds to the upper corner of each booth and the main stage, in front of which must be placed a platform 2 feet high for the orchestra, on which is a small one, a foot higher, for the trumpeter who sounds the signals and the boy

who strikes the gong in obedience to the orders of the general manager, who directs him through a speaking-tube from the left corner of the main stage. The main stage should occupy the end of the hall as beforementioned, and should be fitted with four grooves of scenery and a drop curtain. The scenes needed will be a horizon or water-landscape, a wood, a garden, a kitchen, a plain chamber, a palace, and a fancy chamber. A pair of plain black flats will also be needed for the exhibition of statuary; these should be on rollers in order to move smoothly and rapidly, as it will often be found more effective for rapid changes in grouping to move the flats than to drop the heavy curtain. A very powerful row of gas burners should be placed over the top of each set of grooves, with not less than thirty 8-foot burners in each row, and a concave reflector of bright tin should be arranged to direct and economise the light in such a manner that it can be concentrated on the back part of the stage. It will be well also to have placed behind the fourth groove a gilt frame, 6½ feet high, and 5½ feet wide, inside measurement, and 30 inches wider each way on the outside. This must be draped closely in black, and must have a black, smooth background. It must also have a short row of gas lights, 2 inches from the lower edge of the top bar of the frame on the inside, and a reflector to throw the light on the figures which stand behind it. In this frame pictures can be presented, which resemble real ones so closely that it is almost impossible to detect the illusion. A frame of this kind can also be used to some advantage in the booths. A row of footlights must be arranged in front of the stage, and if it is large a calcium light or two can be used to add to the effect by throwing coloured light. This stage should also be furnished with rocks of various sizes, a foreground, and two water strips. It should also have a large boat highly ornamented, with a swan on the bow and a large shell at the

stern. This can very easily be made by drawing the figures in profile on thin boards, which are afterward sawed, and painted in water colour. In most cities a set of suitable scenery can be hired; but when it is painted for the purpose, the proscenium should be of a Gothic style, and have portrait busts of the various authors on the side panels, with a figure of Fame holding a wreath in her left hand and a trumpet in her right surmounting the left corner, and on the right a figure of History with tablet and scroll.

The Booths give fine opportunity for scenic effects, being 27 feet wide, and each connected with the others by a continuous series of well managed drapery in skilful paintings. The height of each from the floor of the hall to the top of the proscenium is 26 feet, with an opening for the curtain 10 feet in height, and each measures about 14 feet in depth on its floor or stage. The space between each one will vary of course according to the length of the hall and number of booths on each side; but the wider the better, as these spaces are needed for the concealment of the actors and properties not in use in the scene. These booths are all draped inside alike, with plain drapery of narrow cambric, dull side out, and the curtains are of thick canton flannel of the same shade. The exteriors are of course different, each one being exactly adapted to the author; that for the Dickens' Booth, which leads the van, shows the exterior of John Peerybingle's cottage, the roof white with snow, while icicles hang pendant from the eaves. On one side is seen the chimney-nook, from whose depths the kettle hums its cheery song and the cricket chirps its merry, contented notes in unison, to gladden the hearts of the busy little housewife Dot and her inimitable Tilly Slowboy. Upon the opposite panel, appear in full costume Mr Pickwick and the immortal Sam-i-vel Weller, as large as life.

The Tennyson Booth has the dead Elaine attended

by her ancient henchman, floating over the summer stream upon her barge

'Pall'd all it's length in blackest samite,'

while side by side 'the dumb old servitor,'

'And the dead steered by the dumb went up with the flood,'

while on one panel is seen Sir Launcelot on his mighty charger, starting forth across the solitary downs. On the other side appears a well-ordered group of antique armour, standards, heraldic banners, staves, etc.

Above the Booth, sacred to the great bard of Avon, is seen the interview of Macbeth with the witches. The terrible sisters are fading into the nebulous distance beyond, appearing dimly on the impalpable air, while the tempted, half-crazed Macbeth appeals to them to stay. At the other side stands Hamlet, and as if to make as marked a contrast as was possible, even amidst the most unlike of all Shakspearean creations, near to him is seen Falstaff the rubicund and jolly. The base is crowded with emblematic bas-relievo.

The companion poets, Longfellow and Whittier, have the Booths dedicated to their works, surmounted by a semblance of that muse whom poets worship—Calliope—who crowns both bards with the laurel of victory. At the sides are scenes from the Mayflower and the 'Snow-bound Cottage.'

Over the Scott Booth stands 'Old Mortality' and his faithful comrade, the old white pony. Upon the panels on either side are heaped up emblems of knightly times, armorial bearings, heraldic standards and such like appropriate accoutrements. The colour effects are very fine.

Above the Arabian Nights loom lofty domes and palace roofs, mosques and minarets, with their tall spires and swollen domes.

Above the Goethe Booth the lovely fair-haired Marguerite sits at her spinning-wheel, and one

panel bears the picture of Wilheim Meister, and on the other Charlotte is cutting the generous loaf for the benefit of her waiting guests, and a portrait bust of the great poet decorates the top of the structure.

While the drapery is alike in all, the pictures and decorations of the inside of these booths are changed for each scene. The curtains loop up at each side with strings, and are brought down by a weight at the corners, and each one is lighted by a row of gas burners of sixteen lights, above and behind which is a large curved reflector of polished tin. No foot-lights are allowed, or any burner, within reach of actors or drapery, except a calcium light, which is sometimes used at the left upper corner. A curtain of black muslin is drawn very tight across the front of the stage behind the curtain. A long passage, 3 feet wide, runs along behind the whole row of these booths on each side, to allow the actors to enter unseen. In order to ensure perfect regularity, the following list of signals will be found useful.

INFORMATION FOR COMMITTEES AND AIDS

P.M. H. M.	CALLS	GENERAL SIGNALS
6.45 *sharp*	Assemble at Hall.	
7.30	All Dressed for Tableaux,	IIII Strokes, Gong.
7.40	Meet in Reception Room,	Music, Orchestra.
7.59	Procession ready,	March, ,,
8.00	,, starts,	,, ,,
8.09	Reception of Author,	Herald announces.
8.20	Reading of Poem, &c.,	
8.29	All leave stage,	March, Orchestra.
8.30	Fan Drill,	Music, ,,
8.41	Tableaux Main Stage,	,, ,,
8.56	Assemble in Booths,	III Strokes, Gong.

P.M. H. M.	BOOTHS No. 1, 2, 3, NORTH. *Special Signals*	CALLS	BOOTHS No. 4, 5, 6, SOUTH *Special Signals*	P.M. H. M.
8.59	Trumpet, I. Tush,	Make ready, 1st call,	Trumpet, Tush, twice,	9.03
8.59½	,, I. Tantara,	Take positions 2nd call,	,, Tantara, twice,	9.03½
9.00	,, I. Octave,	Steady, 3rd call,	,, Octave, twice,	9.04
9.00¼	Gong, I. Stroke,	Open Curtains,	Gong, I. Stroke,	9.04¼
9.01¼	,, II. Strokes,	Close Curtains,	,, II. Strokes,	9.05¼
9.01¼	Trumpet, I. Octave,	Charge,	Trumpet, Octave, twice,	9.05½
9.01¾	Gong, I. Stroke,	Open Curtains,	Gong, I. Stroke,	9.05¾
9.02¾	;, II. Strokes,	Close Curtains,	,, II. Strokes,	9.06¾
		Each Booth will have 5½ minutes from Close of Curtains till		
9.07	For 2nd Tableaux,	Time of First Call	For 2nd Tableaux,	9.11
9.15	,, 3rd ,,	,, ,, ,,	,, 3rd ,,	9.19
9.23	,, 4th ,,	,, ,, ,,	,, 4th ,,	9.27
9.31	,, 5th ,,	,, ,, ,,	,, 5th ,,	9.35
9.39	,, 6th ,,	,, ,, ,,	,, 6th ,,	9.44
			Curtain falls last Tableaux,	9.44¾

At 9.50 on Main Stage, Jarley's Waxwork, Minuet, Grand Finale.

General Programme

EIGHT O'CLOCK

Grand Procession of the Characters across the Stage

EIGHT O'CLOCK, TEN MINUTES

Authors' Reception

EIGHT O'CLOCK, TWENTY MINUTES

Reading of the Address or Poem

EIGHT O'CLOCK, THIRTY MINUTES

Addison's Fan Drill

EIGHT O'CLOCK, FORTY MINUTES

Entertainment on Main Stage

NINE O'CLOCK

All the Booths open for Tableau Performance

Jarley's Waxworks

The Minuet

GRAND FINALE

At eight o'clock precisely, after an overture by the orchestra, the grand procession, which has formed in the green-room, advances and marches twice around the main stage and halts in a semi-circle at the back. Each one advances in turn and is introduced to the author to whose honour the evening is dedicated. The herald proclaims the character name of each in a loud voice, and they pay their respects to the author and then retire. A short address or poem next follows, after which, at the signal, each performer takes his place on the main stage behind the scenes or retires to the booths, and the performances on the main stage immediately begin with **THE FAN DRILL.**

ORDER ROLL

—o—

ENTRANCE MARCH
THE AUDACIOUS FLIRT
HANDLE YOUR FANS
UNFURL YOUR FANS
FLUTTER YOUR FANS
THE MAJESTIC WAVE
THE SCORNFUL WAVE
THE COQUETTISH FLUTTER
THE BASHFUL FLUTTER
THE ANGRY FLUTTER
THE MERRY FLUTTER
THE AMOROUS FLUTTER
THE INVITATION FLUTTER
THE REPELLANT FLUTTER
GOSSIP
SALUTE

PRESENT YOUR FANS
SHOULDER YOUR FANS
CARRY YOUR FANS
FURL YOUR FANS
CHARGE YOUR FANS
DISCHARGE YOUR FANS
SHOULDER YOUR FANS
GROUND YOUR FANS
ATTACK
RETREAT
TRIUMPH
SURRENDER
RECOVER YOUR FANS
THE GREETING
FAREWELL
SALUTE

THE PARTHIAN RETREAT

THE FAN DRILL

As suggested by ADDISON *in 'The Spectator,' June 27th,* 1711.
Composed and arranged by MRS P. W. VER-PLANCK.

This Drill, set to galop time, may be performed by any number of ladies, in any costume preferred. Before the occasion for which it was composed there were six blondes and six brunettes, in the dress of the eighteenth century, who drilled to the music of the 'Attack Galop,' as being more marked in time. There may be a drill master who calls the names of the movements for the benefit of the audience, but the ladies must be trained to move to the bars of the music. An addition to the dress is a small fan in the coiffure; they may also be uniformed, but a harmonious blending of various colours in the court costume of the time seemed more in accordance with Mr Addison's idea, viz., that these were fashionable women who came as to a dancing school.

ENTRANCE MARCH.

Six ladies enter from right of stage, back; six from left in single file, each with her closed fan upon her right shoulder. They meet one by one in centre of stage, curtsey to one another, proceed two by two down front, curtsey in pairs to audience and separate, those on the right turning to the right, those on left to left, and those in single files to back of stage, where meeting, they turn and come down front in a solid phalanx of colour.

THE AUDACIOUS FLIRT.

Four Bars.

This movement is designed wholly to bring the trains in proper position at each lady's side, and to add to the grace of her appearance. On the first

note of a bar the line turns completely round, those on the stage right turn to right, those on left to left, fanning their backs and looking saucily over left shoulders at audience. They fan for two bars, keeping marked time (which makes eight movements of the fan), take one step forward on the 'one-two' of next bar, a second on the 'three-four' of that bar, turn about on the next bar on 'one-two' and wait the 'three-four' out with fans held upright by both hands in front of them in readiness for the next movement. The ladies should remember as they turn back that each must complete her turn (to left or to right as before) which brings each train to the proper side as necessitated for the ladies at either end.

HANDLE YOUR FANS.

Four Bars.

This movement is one of those described in the Spectator. Shake fans at audience four times, (*first bar*) tap your right hand woman on shoulder, curving the head about towards her with a smile, the right elbow supported in the left hand, (*second bar*) press fan to lips with a smile, (*third bar*) and let them fall in front of you, still closed, (*fourth bar.*) To avoid repetition it will be hereafter understood that each movement begins on the 'One' of a bar, and never ends until the bar ends, though sometimes grace requires that a second or more bars be added.

UNFURL YOUR FANS.

Four Bars.

The fans being closed and held by right hand a little lower than the waist to left side, all ladies looking down, they should open the fans with one finger, (*the third*) on 'one-two,' let them fall to on 'three-four,' looking up from under their lashes as the fan opens, dropping their eyes as the fan closes,

the heads are all bent. The second bar precisely the same. Third bar sees them bring the fan up in front of them well open and raising their drooping heads as they draw themselves up erectly, with the same effect as the watered flowers in 'Mary's Garden.' For the fourth bar they quiver their fans almost imperceptibly. It will be seen that each movement leaves them in position for, and suggests the next, and that further on, sudden transitions of expression demand much facial play to give a sprightly value to the whole.

FLUTTER YOUR FANS.

Two Bars.

Simply fan eight times, *on time*, without much movement.

THE MAJESTIC WAVE.

Two Bars.

Fan four times swinging the fan to arm's length with majestic air and slowly thus—One-two, out; one-two, in.

THE SCORNFUL WAVE.

Two Bars.

Turn heads well over right shoulders without moving body, glancing at audience out of the corner of the left eye—fan in the same slow movement, precisely as before.

THE COQUETTISH FLUTTER.

Two Bars.

Turn the body round sideways quickly on 'one,' and fan over to the left shoulder, *at* audience rapidly, *four* times to the first bar; on second, turn back to position holding open fan to the eyes and laughing over it.

THE MODEST FLUTTER.

Two Bars.

Lower fan, drop eyes and head bashfully, and fan eight times in the two bars, awkwardly.

THE ANGRY FLUTTER.

Two Bars.

Draw the body upright, look angrily from side to side, fan eight times, striking the breast with the fan noisily each time, so that each beat sounds as one all down the line.

THE MERRY FLUTTER.

Two Bars.

The line breaks into noiseless laughter and sways from side to side as agitated by merriment, thus: sway to right on 'one-two,' with head well thrown back, sway to left on 'three-four,' with fan held open in right hand raised to height of breast. Do not actually fan, as the swaying of the body causes the arm to follow it. On second bar, lean forward, bringing fan in front, which has the effect of excessive merriment. This movement, difficult of description, always causes laughter in the audience, of which our coquettes take instant advantage to flirt with their admirers in

THE AMOROUS FLUTTER.

Two Bars.

Take one step forward with appealing air and left hand on heart. The six ladies on right step towards the right (right foot), and those on the left to the left (right foot forward also), and fan eight times in the two bars.

THE INVITATION FLUTTER.

Two Bars.

Remove the right foot and swing the limb well back of you, which leaves the left forward and the body in a retreating line, head alone inclined forward a little in appeal. Fan four times, emphasising the *inward* motion of the fan as a lady beckons with her hand. It must here be understood by the line that they fan *in* on one and three—out on two and four, that all may move together. The hands are still on hearts. It is also to be remembered that they have a chalked line on which to stand, that at first they have gone two short steps beyond it (in 'Audacious Flirt') and at once regained it at the end of that movement. From that time on, the left foot never should leave this line, and in the movements when one step is made, it is with the right foot alone.

REPELLANT FLUTTER.

Two Bars.

Removing hands from heart, bring right foot back to line, turn heads to left and fan four times in the two bars, emphasising the outward motion of the fan very markedly, with proper facial expression at the same time.

GOSSIP.

Two Bars.

This movement divides the twelve ladies into four groups of three each, and is the only one of the series which would be spoiled by change of numbers. The first, fourth, seventh and tenth lady, counting from the end of line at stage left, will each turn to their right, with open fan held to screen mouth slightly on left side, the left hand held up with fore finger raised, and whisper behind their fans to the

third, sixth, ninth and twelfth lady, who have each turned to *left*, with fans held as above, but in left hands, and right hands raised. The second, fifth, eighth and eleventh lady have meantime thrown their bodies backward with both hands raised, closed fan in right hands, and amazed faces at what they are hearing. The groups stand the two bars out thus—when the next movement

SALUTE.

Two Bars.

Permits each to regain her former position by making a deep curtsey to audience, going down on first four and rising on second four. Thereafter the drill becomes more rapid, the ladies, recalled by the salute as it were to a sense of drill, cease their coquettries and commence more military movements. One word here—facial expression cannot be sufficiently insisted upon. While the movements should be uniform, let each lady study the transitions, the underlying esthetic intent of the composer, and express her sense of each movement and its meaning by individual facial play.

PRESENT YOUR FANS.

One Bar.

Fans during 'Salute' have been held closed in right hand. Open them on 'one' with middle finger and extend them towards audience, not quite at arm's length.

SHOULDER YOUR FANS.

One Bar.

On 'one' of next bar close fan and withdraw it to right shoulder.

CARRY YOUR FANS.

One Bar.

Open them again with one finger as you bring them in front of breast.

FURL YOUR FANS.

One Bar.

Let wrist and hand drop over to left side, when the fan should close of itself.

CHARGE YOUR FANS.

Two Bars.

Tap fan loudly eight times (on time) in palm of left hand.

DISCHARGE YOUR FANS.

Two Bars.

Raise closed fan slowly to the height of the head across to right side, letting it reach there on the 'four' of first bar, and holding it by the end stick only. At the 'one' of second bar a quick wrist movement forward and back will snap it fully open with loud report and close it again.

SHOULDER YOUR FANS.

One Bar.

Brings closed fan on shoulder as before to regain position.

GROUND YOUR FANS.

One Bar.

Drops both hands in front with closed fan, held the length of arm.

ATTACK.

One Bar.

Suddenly, from the quietude of the last position, each lady has raised the right hand to the height of head, a little back of head, opening fan and holding it with sharp edge outward, as a cavalry man does in cutting down an enemy. The left hand is

clinched, the faces are all determined, eyes flashing. The right hand ladies have made one step to right, the left hand ladies to left, each keeping her left foot on the chalked line.

RETREAT.

One Bar.

Sees each draw her foot back to line and with raised shoulders, cower tremblingly behind her fan

TRIUMPH.

One Bar.

Sees them as suddenly wave the open fan above their heads over the right, when—

SURRENDER.

Two Bars.

Finds each with a start of surprise falling upon one knee with bent head and deep resignation. To manage the fan here requires practice. It has been held above the head in Triumph, and as you fall on the knee let it swing round in your hand so that kneeling you offer its handle to the audience as a soldier surrenders his sword. Your humiliation will be but brief since at

RECOVER YOUR FANS.

Two Bars.

You suddenly espy a new weapon, and each, snatching her left hand neighbour's fan with her left hand rises as she does so on the 'one-two' and holds it open breast high—an end in each hand with a new air of triumph, so standing the bars out. The lady at left end should have provided herself with a second fan attached to the waist by a chatelaine; the lady at right end (*stage right facing audience*) should have had hers so attached, or have a pocket wherein to thrust it quickly when she gets her neighbour's fan.

GREETING.

Two Bars.

Consists in extending the fan just as you have been holding it at both arms length in front of you while—

FAREWELL.

Two Bars.

Consists in drawing it slowly into you on first four, closing it as it comes, and kissing its tip before waving it closed across to right, arm's length in air with a fluttering movement of the wrist, such as Italian ladies use on the Cascine.

SALUTE.

Two Bars.

Permits you to let the arm fall as the whole line curtseys to audience, down four, rising four, and then it stands ready to execute the Exit March, called the

PARTHIAN RETREAT.

The sixth and seventh ladies (from stage left facing audience), who have been the leaders, turn about towards their followers and pass down between them and the footlights, the sixth lady turning to her left, the seventh to her right. It will be observed that the left ladies have always turned or stepped to left, the right to right. They fan as they go, and their followers, who have turned to face each other in single file, each walk along fanning to the ladies' vacated places when they turn and follow each her leader. Each fans in some especial flutter. The leaders have marched, so followed to the ends of stage each in her own direction, up to back and crossed over to centre wings, where each group forms a semi-circle of five behind its leader, who

steps in front. Thus arranged, the ladies formerly on the right are on the left of stage, and *vice versa*. The leaders only wait for the beginning of the nearest bar to execute with their soldiers the 'Discharge' movement precisely as before, their followers following their signal and scattering at once by the exits, to which this arrangement has brought them, by the wings. The leaders on either side, with fans quickly held up and open in front of them, cover the retreat by a few quick *backward* steps, which brings them within the wings.

The Orchestra should play a trifle slower than the ordinary galop time, two-four time having been proven to be much the best for the majority of the movements.

When in the exit march the single lines have crossed one another, those behind toss their fans up over their heads as they pass. If encored, an amusing effect is to have every lady come out as at first, from either side, with fan held up to half screen face, and looking as sheepishly as possible behind it, as though overcome by the applause.

The Drill as arranged herein occupies from seven to nine minutes, upon a very small stage, whereon the marches are brief.

After the ladies of the Fan Drill have retired the scene immediately opens on

CLEOPATRA'S BANQUET

The gorgeous queen of the Nile reclines upon a costly divan at the top of a throne standing on high white steps, gorgeous draperies fall from the foot and head on her divan, each side, in careless grace to the stage. On the steps stand coloured slaves in white and gold, bearing great silver salvers laden

with wine and fruit. Beautiful dark eyed maidens stand or recline gracefully along the steps, and dancing girls, and musicians stand in graceful attitudes around. A lovely cupid stretches his golden bow, and a mullato boy stands holding a gilded vase in the foreground. At the top of the group are other attendants holding great fans of peacock feathers, and canopies of silver and blue. They are draped in soft fabrics, and laden with chains and jewels, on their heads are turbans of gay silks, and their arms are loaded with bracelets. The queen wears an Egyptian head-dress and is draped like the others but even more magnificent in fabric and decoration.

Two minutes after, a pyramid of classic statuary takes the place in contrast to this showy scene. Fame with wreath and trumpet is at the top, Peace lies at her feet with a pure white dove in her outstretched hand. Faith at her cross stands lower on the right, and on the left a mother is caressing her sleeping child. These are draped in cotton sheets with whitened faces, and bear a very close resemblance to marble statuary.

As soon as these platforms are removed, the flats are pushed away from the scene, and a beautiful picture is ready. The five pictures from the Dresden gallery are very beautiful if well copied, 'Rembrant,' 'Cutting the Bread,' 'Titian's Daughter,' 'The Chocolate Girl,' and 'The Vestal Virgin;' for these it is necessary to study the photographs which are so common, that description is useless. The pantomime, Cupid in the Kitchen, which follows, will probably just fill up the interval of twenty minutes before the gong strikes for the booths to open.

PANTOMIME

CUPID IN THE KITCHEN

IN TWO SCENES

ROBIN—*Farmer's frock or overalls.*

VOLATILE—*White pantaloons, dress coat, cane, eye glass, tall hat.*

GRANDMOTHER—*Dark dress, white cap, apron, and kerchief.*

JENNY, MOLLIE, DOLLY, AND POLLY—*Calico dress, white aprons.*

CUPID—*Small, fat, pretty boy, tight white undershirt, bow and arrows, pasteboard wings, long stockings, short skirt.*

Wash-tub, large basket, cradle, table covered with a sheet, churns, chopping-tray and knife, broom, four chairs, two pans, spoon, pail, three sheets, knife, potatoes.

SCENE I.

Grandmother sits at left rocking the cradle; Dolly stands next at churn; Polly, at centre behind wash-tub, next the basket. Table at right of centre, behind which Jenny is beating eggs; next, Molly sits chopping hash. Cupid is concealed behind the table under the sheet. Robin enters with pail, approaches Jenny, who pretends to converse with him with much pleasure. The Grandmother, who has fallen asleep, suddenly wakes, discovers Robin, orders him away. Jenny puts her apron up to her eyes as if in tears, Grandmother shakes her and orders her to continue her work; a cry is heard from the cradle, Grandmother rocks it violently; all work. Knock, Grandmother goes to door, receives Volatile very warmly, who enters, struts about the room, looking at the girls through his eye-glass. The Grandmother introduces him to each one. All turn their backs, and Jenny and Dolly spatter his

clothes, to his great disgust; they pretend to be very sorry, but laugh behind his back. He draws his chair nearer and nearer to Jenny and looks tenderly at her. Cupid rises, aims at him from the top of the table—he kneels to Jenny, and all hold up their hands in astonishment.

CURTAIN.

Scene II.

Jenny sits at centre, a chair at each side of her. She is beating eggs in a pan, which she holds in her lap. Robin enters and draws up chair on the right, she places pan on left hand chair and shakes both of his hands very eagerly. Grandmother enters, followed by Volatile; she is very angry and turns Robin round rapidly and pushes him out of the room, and follows. Volatile exults in the discomfiture of his rival, and sits down in the pan on left, starts up violently, upsetting the chair. He picks up the chair and draws it near Jenny, who draws her chair away, he follows and seizes her hand, which he raises to his lips, she pulls her hand away and he kisses his own hand. Robin enters and sits in chair at right. Both draw near Jenny, holding out their hands and turning away their faces. She takes their hands, joins them together, and rises quietly, laughing. They press each other's hands, turn around, discover their mistake. Volatile is very angry with Robin. Jenny comes between them and tries to pacify Volatile, who extends his arms and rushes toward her. She extends her arms also, but dodges under his, and he embraces Robin, who seizes him, drops him into the basket, throws a sheet over him and conceals himself under the table. Grandmother enters with pan of potatoes, which she places at left end of table, and sits on a chair close to the pan. She is followed by the girls, and

all resume their work. When Grandmother has pared one potato she reaches for a second, but Robin has turned the table, so the pan is at the extreme end. She is much surprised, but replaces it and goes on with her work, when the table is again turned. She goes again for the pan, and the table dances across the room, upsetting the basket. Volatile rolls out, overturning the table and disclosing Robin. A cry is heard from the cradle, from which Cupid rises and aims at Grandmother, who leads Jenny forward and places her hand in Robin's. All shake hands with Jenny and resume their work. Yankee-doodle is played on the piano, at first slowly, and rapidly increasing the time. All work in time to the music. Volatile falls over into the cradle, which the Grandmother rocks rapidly from force of habit. Cupid leaps upon the table, which Robin has picked up, and points his arrows at each one in turn as

CURTAIN FALLS.

DICKENS BOOTH

TABLEAU I.—*Brimstone and Treacle.—Dotheboy's Hall.*

Mrs Squeers stands in centre behind an old table on which is a large yellow bowl of steaming fluid, made of mollasses and warm water, six very ragged boys are huddled in corner at the left, they timidly approach and each swallows with great difficulty a spoonful, and walks away with horrid grimaces, Mrs Squeers occasionally taps some small boy very hard on the head with the spoon, and old Squeers who has been at the background advances and seizes Smike by the ear and drags him up to receive his dose. The boys are in out-grown ill-fitting garments

covered with rags. Mrs Squeers wears chintz short gown over black petticoat, and a very large cape bonnet.

TABLEAU II.—*Jenny Wren and her Bad Boy—from 'Mutual Friend.'*

Jenny in plan black dress and a cloud of golden hair over her shoulders, sits at table covered with dolls. Her miserable old father leans his head on his arm which leans on the left side of the table looking reproachfully at Jenny who holds up her finger as if in severe reproof

TABLEAU III.—*Recalled to Life—from 'Tale of Two Cities.'*

A very old man in white linen suit and very aged wig and beard, sits upon a cobbler's bench, at the centre of stage; his lovely young daughter kneels before him and he seems slowly recalling her to his memory.

TABLEAU IV.—*Sam Weller and Mary.*

The pretty housemaid, in a chintz tuck-up dress, is pealing potatoes, seated near the centre. Sam Weller leans over her chair in a tender attitude, he wears corduroy small-clothes, long bright waistcoat, and holds a white hat with broad red band in his left hand.

TABLEAU V.—*The Tupman declares his passion for Miss Wardle.*

The spinster aunt in old fashioned brown silk dress and lace kerchief stands by a rustic seat, while the gallant Tupman, in very tight black small-clothes and gaiters with long swallow-tail blue coat and buff waistcoat, kneels before her; both wholly unconscious that the Fat Boy is a quiet witness of the interesting scene.

TABLEAU VI.—*Dick Swiveller and the Marchioness.*

Swiveller in very flashy suit, with his feet on the table, is playing cribbage with the small servant who sits upon the left-hand end of the same table. She wears an enormous cap and a very short and ragged dress, with very old shoes upon her feet; one finger is in her mouth and she seems intent upon the game. An empty beer pot stands between them, and the chairs and furniture are of the poorest kind.

DICKENS BOOTH

SECOND NIGHT.

TABLEAU I.—*Betsey Prig and Sairah Gamp.*

'Betsey,' said Mrs Gamp, filling her own glass, and passing the bottle, 'I will now propoge a toast—"My frequent partner, Betsey Prig."'

'Which, altering the name to Sairah Gamp, I will drink,' said Mrs Prig, with love and tenderness.

Mrs Gamp resumed—'Mrs Harris, Betsey—'

'Bother Mrs Harris,' said Betsey Prig, 'I don't believe there's no such person.'

Two large men dressed as horrible old women; one with a huge bonnet, and the other with an enormous cap, sit at a table drinking from a tea-pot, a huge salade is on a yellow dish between them—at the end they rise in anger.

TABLEAU II.—*Little Nell and her Grandfather.*

The old man and the child passed on through the glad silence, elate with hope and pleasure. They were alone together once again.

A lovely child is leading a very old man, who leans his right hand on a cane and his left upon her

shoulder He wears a very old black coat and small-clothes with gaiters, and white hat. She has patches on her plain dress and one bright handkerchief over her shoulders and another over her head.

TABLEAU III.—*Mrs Nickleby Courted over the Fence.*

'How dare you look into this garden?'

'Queen of my soul,' replied the stranger, folding his hands together, 'this goblet sip.'

'Nonsense, sir,' said Mrs Nickleby. 'Kate, my love, pray be quiet.'

'Won't you sip the goblet,' urged the stranger, with his head imploringly on one side, and his right hand on his breast—'Oh, do sip the goblet.'

A very red faced old man is looking over a high brick wall at Mrs N. who has assumed an attitude of mock terror, at her feet lie a variety of vegetables which her aged adorer has thrown over in tribute to her charms. She has an old fashioned bonnet and black dress of antique style, and wears short curls.

TABLEAU IV—*Betrothal of little Em'ly.*

'But this tarpaulin chap, he takes hold of her hand, and he cries out to me, joyful, "Look here. This is to be my little wife." And she says, half bold and half shy, and half laughing and half crying, "Yes, uncle; if you please." If I please! Lord, as if I should do anything else!'

Old Peggotty in rough sailor dress, stands regarding Ham who in a similiar suit, stands gazing in adoration upon the gentle and lovely Emily who looks down. She wears a plain woollen suit and has fair hair falling about her face.

TABLEAU V.—*Mr Pickwick and Mrs Bardell.*

Mrs Bardell misunderstands Mr Pickwick's proposition. The consequences.

Mrs Bardell, in a shabby suit of widow's weeds, has fainted in Mr Pickwick's arms, who is struck

with horror. His costume is too well known to need description here.

TABLEAU VI.—*The Yellow Curl Papers.*

'Mr Pickwick almost fainted with horror and dismay. Standing before the dressing glass was a middle-aged lady in yellow curl papers, busily engaged in brushing what ladies call their "back hair."'

Mr Pickwick's head appears between the curtains of the bed in great bewilderment at being the innocent witness of the maiden-lady's toilet. She wears a white skirt and a dressing sack, and is engaged in brushing her hair.

ARABIAN NIGHTS BOOTH No. 2

TABLEAU I.—*Scheherazade taking leave of her Father and Sister.*

Two lovely orientals are embracing in the centre, while the old father, sitting on a dais at the background, is regarding them with intense interest.

TABLEAU II.—*Scheherazade relating her Wonderful Stories to the Sultan.*

The Sultan reclines on a gorgeous couch, while the two sisters sit on a cushion at his feet, all deeply interested in the story one of them is telling.

TABLEAU III.—*The Magician first sees Aladdin.*

Four boys in white oriental robes are playing marbles, a tall stranger with flowing beard and long robe, wrought with curious designs has put a stop to their play.

TABLEAU IV.—*The Surprise of Aladdin's Mother at seeing him in such Fine Clothes.*

Aladdin in gorgeous attire stands in the centre, while the mother holds up her hand in wonder, and the sister kneels as if examining the texture of his robe.

TABLEAU V.—*Aladdin sees the Princess Badroulbadour going to the Bath.*

Aladdin stands at back of the stage while the princess is escorted by her maidens on her way.

TABLEAU VI.—*The Princess gives the old Lamp to be exchanged for a new one.*

The princess stands on a flight of steps, holding the old lamp in her left hand, while she reaches with her right, for the new lamp to the man who kneels at her feet.

ARABIAN NIGHTS BOOTH No. 2

SECOND NIGHT.

TABLEAU I.—*Scene from the 'Forty Thieves.'*

Ali Baba entering the robbers' cave. He stands with uplifted hands gazing on the jewels and treasure chests, which are opened and full of scrap tin mingled with pieces of foil of brilliant colours.

TABLEAU II.—*Morgiana slaying the Chief of the Robbers.*

Ali Baba reclines on cushions at the back of the stage. The robber stands at the left in admiration of the dance of Morgiana, at the conclusion of which

she strikes him with a dagger and he falls at her feet, to the horror of Ali.

TABLEAU III.—*Zobeide discovers the Young Prince Reading the Koran.*

A young oriental maiden who has been wandering through a deserted palace, stands with an antique lamp in her left hand, mute with amazement at discovering a youth seated on a mat at right front of stage, reading from a large book; she soon kneels and joins in his prayer.

TABLEAU IV.—*The purchase of the Beautiful Persian.*

Zenebi, the King of Syria, orders his vizier Khacan to purchase for him a slave, who, perfect in beauty and all exterior charms, should above everything possess a well-cultivated mind.

The king is seated at the left of centre on a high throne, draped with costly fabrics, at the right stands the vizier, lifting the veil from a lovely maiden who stands in a humble attitude looking modestly down.

TABLEAU V.—*Ganem presenting to Fetnab Two Female Slaves.*

Fetnab stands at the left, and seems rejoiced at the present which Ganem seems to be presenting, with a full sense of its value, he points with his left hand to the oriental ladies whose hands are bound together with a silver chain.

TABLEAU VI.—*Ganem restored to His Mother and Sister.*

The mother stands in the centre embracing her long-lost son, his sister stands at the right with her left hand on his shoulder.

As all the costumes in this booth, are similar in style, although varying in colour, they may be as well described at once. The ladies have short skirts

over full trousers, slippers highly ornamented, cut away jackets very highly embroidered in gilt and silver braid, jewelled vests and turbans. The men wear long flowing robes of white or colours, full trousers and turbans.

TENNYSON BOOTH No. 3

TABLEAU I.—*Maud.*

Maud in modern English dress stands at a gate, on the right of which outside of the fence her lover stands in admiration looking up into her face. Her brother is approaching with hand uplifted, ready to strike the lover who is unconscious of his presence, all are dressed in modern costume.

TABLEAU II.—*Dream of Fair Women.*

Dreamer and 'Cleopatra' discovered in a wood. 'Helen of Troy' appears, 'divinely tall and most divinely fair.' Then comes 'Iphigena' viewing Helen with angry looks. 'Cleopatra,' seated on a crimson dais, recites the story of her life and calls for 'Mark Anthony.' 'Jephthah's daughter' is heard singing, and comes dancing, timbrel in hand; she sings a song of Israel. 'Fair Rosamond' and 'Angered Eleanor' are next seen gazing at each other with fear and hatred. 'Joan of Arc,' clad in armour, and 'Margaret Roper' at last appear. The scene closes with a GRAND TABLEAU.

A youth is asleep on a green bank before a curtain, painted to represent a wood, which rolls up discovering Cleopatra seated on her throne attended by her slaves. Helen enters from right with a robe of cream white, ornamented with Walls of Troy pattern in gilt. At the same time Iphigena enters left, draped in a long robe of black cashmere, holding an antique lamp. Jephthah's daughter is heard without, singing 'strike the glad timbrel,' she comes forward and finishes the song, she is dressed in

oriental costume as described above. Rosamond enters left, in a rich costume of fleecy silk and confronts Eleanor who enters right, dressed in queenly robes of velvet and ermine with crown and scep're. Joan of Arc wears a suit of armour with red skirt underneath, a helmet on her head, and a white flag with lillies in her left hand. Margaret Roper follows her dressed in black, with flowing hair, they stand in a semi-circle around the dreamer who awakes in astonishment.

TABLEAU III.—*Elaine.*

A tall and graceful blonde, with a rich mediæval costume of brocade silk, is busily engaged in burnishing the shield of Launcelot, which he has left in her care. She examines carefully every dent and bruise, and seems to be exulting in the prowess of the knight she has learned to love so dearly.

TABLEAU IV.—*The Finding of Elaine.*

In the centre of the stage Elaine lies upon her bier, which has been lifted by four squires. Sir Launcelot, in a suit of chain armour, stands at the foot, and King Arthur, with long robe and crown, at the head. Queen Guenevere in royal robes and crown, sits upon a throne in the back-ground, intently watching the face of Launcelot while the letter is being read aloud by another knight in armour, who stands at the right of the stage. Two maids of honour bend over Elaine, one of whom is crying; they wear long robes of unbleached muslin, belted at the waist with a golden girdle.

TABLEAU V.—*Lady Clara Vere de Vere.*

A proud and haughty lady, in a fashionable and rich walking suit, is sitting on a rustic bench at centre, seemingly listening with an amused smile to the invectives of a country bumpkin in a rough suit, who seems to be reading her a stern reproof.

TABLEAU VI.—*Dora.*

An old English farmer, in a brown, square-cut suit, is looking unforgivingly away from a young woman plainly dressed, who is offering a little boy to his notice. After a short pause he relents and embraces the little one, while extending his hand to the lady in token of his forgiveness.

TENNYSON BOOTH No. 3

SECOND NIGHT.

TABLEAU I.—*Anger of the King.*

The old king has risen from the throne in centre, and in great wrath has torn the letter to pieces, and is in the act of tearing the long lace shawl which he holds in his hands. The foreign ambassadors stand at left, and his courtiers at the right, looking on in wonder. He wears a purple velvet robe and crown, and the others are clad in armour.

TABLEAU II.—*Princess, Lady Blanche and Lady Psyche in the University for Maidens.*

Three ladies are grouped around a table laden with books, maps, and papers. Two are seated, one at the left of table is reading a book. The Princess stands behind the table in the act of declaiming. All wear long rich robes of simple make, hanging in folds from the shoulders. Their hair is arranged in a simple Grecian knot.

TABLEAU III.—*Reception of Pupils by the Princess.*

The Princess has risen and is extending her hand in welcome to the three gentlemen, who are disguised in

long purple robes, trimmed with a gilt band around the waist, and furnished with a hood which partially conceals their features. They seem much amused, and one is laughing behind his fan while a lady at the left is reading the laws of the female university.

TABLEAU IV.—*Lady Pysche's Instruction to her Pupils.*

The same gentlemen are seated on benches, with six young ladies robed in the same kind of purple robes, while the teacher stands on a high platform reading a lecture with animated gesture.

TABLEAU V.—*Lady Psyche recognising her brother Florian.*

The school is hastily dismissed, the three gentlemen alone remaining, and the former lecturer is angrily addressing one of them whose hood has fallen off, disclosing his face upon which expressions of fear and mirth seem striving for the mastery.

TABLEAU VI.—*The Ambassadors brought before the Princess.*

The three gentlemen are kneeling before the princess, who is at her toilet with two maids, engaged in combing out her long black hair. She seems highly indignant at the imposture which has been practised upon her, and they are in humble attitudes trying to appease her just anger.

SCOTT BOOTH No. 4

TABLEAU I.—*Kenilworth.*

The Earl of Leicester having handed the Queen up to her throne, and seated her there, knelt before her, kissing the hand which she held out.

Queen Elizabeth in magnificent robes, and high

ruff and crown, sits in centre on a high throne chair which stands upon four white steps. The Earl of Leicester in very rich shaped dress with cape and ruff, kneels on the right side upon the second step, and is kissing her right hand which she graciously extends towards him.

TABLEAU II.—*Quarrel Scene.*

QUEEN *to* TRESSILIAN—'You knew of this fair work—you are an accomplice in this deception which has been practised upon us.'

LEICESTER—'Madam, do with me what it may be your will to do; but work no injury in this gentleman—he hath in no way deserved it.'

Same scene as before, except that Tressilian stands at the left, dressed in a black velvet shaped dress richly trimmed with jet, his head is bowed, Leicester stands at right as if defending him. The queen is standing on the upper step of her throne, as if she had hastily risen in anger. Guards with halberds, helmets and breast-plates over red costume, stand in a row at back of stage. In each of these scenes the walls are ornamented with deer horns, and pieces of ancient armour, and the furniture is very rich and antique.

TABLEAU III.—*Jewel Scene.*

'How now, fair Nymph—art thou spell-bound and struck with dumbness by the wicked enchanter whom men term Fear?' She drops the casket from her hand.

A beautiful maiden in white robe with golden hair falling over her shoulders, stands in centre. A handsome casket is held carelessly in her right hand, and golden chains and jewels are falling from it to the floor.

TABLEAU IV.—*Lady of the Lake.*

'His chain of gold the King unstrung,
The links o'er Malcolm's neck he flung,
Then gently drew the glittering band,
And laid the clasp on Ellen's hand.'

King Fitz James is dressed in a hunting suit of

Lincoln green, with horn by his side. He stands on the throne as if he had just returned from the chase; beside him stands Malcolm, in a highland suit, closely guarded by two Scottish soldiers. King James has just thrown a golden chain over Malcolm's neck and is placing the clasp in the hand of Ellen, a brown-eyed maiden in a white dress with a plaid sash, and ribbons of plaid around her hair.

TABLEAU V.—*Lord of the Isles.*

'Retired her maiden train among,
Edith of Lorne received the song.'

The fair Edith seated among a group of lovely maidens, resting in careless but graceful attitudes, is listening with pleasure to the ballad. All wear plaid dresses or white with plaid trimmings; the hair is curled and thrown over the back of the head tied with plaid ribbons.

TABLEAU VI.—*The Trial Scene.*

The Tribunal, elected for the trial of the innocent and unhappy Rebecca, occupied the day; before her sat the Grand Master of the Temple. A psalm commenced the proceedings of the day, and the solemn sounds, 'Venite exultemus Domino,' were judged by Lucas most appropriate to introduce the approaching triumph—for such he deemed it—over the powers of darkness.

A group of Knight Templars in armour, with a huge red cross on their shields and banners, are arranged about a throne upon which the Grand Master is seated, dressed in a long black robe, also decorated with a red cross. Before him stands the Jewess in oriental costume, with dishevelled hair, closely guarded by two squires in armour. The knights all kneel and cross themselves as the notes of a solemn psalm are heard, from a chorus concealed behind the scenes. Banners, lances, and shields are arranged about the walls of the room.

SCOTT BOOTH No. 4

SECOND NIGHT.

TABLEAU I.—*Kenilworth, Leicester, and Amy Robsart.*

The fair Amy, in a white satin dress and train trimmed with pearls, stands before her husband, looking eagerly up into his face, while her right hand is playing with his jewelled collar. Queen Elizabeth appears in the back-ground regarding the scene with jealous anger.

TABLEAU II.—*Ivanhoe gains the crown at the tournament from the hands of the fair Rowena.*

Rowena sits in a bower, she is dressed in white silk, richly ornamented with jewels and flowers. Ivanhoe kneels before her to receive the chaplet, and she is astonished to discover her faithful knight, as the victor removes his helmet.

TABLEAU III.—*Rowena to Rebecca.*

'What means this, lady?' said the surprised bride; 'why do you offer me a deference so unusual?'

The fair Saxon rises, and lifts her bridal veil at the request of the kneeling Jewess, who offers her a casket of precious jewels. She wears the bridal robes of white silk, and Rebecca the oriental costume described above.

TABLEAU IV.—*Meg Merrilees in the Robbers' Cave.*

A tall, gaunt, gipsey woman s[illegible] in the centre, leaning on a tall staff, pointin[illegible] with h[illegible] right hand at Hatterick, the chief of th[illegible] gang, [illegible]ho wears a rough sailor suit, with knives [illegible]nd pistols in his broad belt with its great clasp. He is aiming at

her with a pistol. Groups of sailors are around the room which is filled with barrels and wooden boxes.

TABLEAU V.—*Marmion.*

'Before them stood a guilty pair;
As though an equal fate they share.'

The monks are in solemn conclave, and the Prior has just pronounced upon Constance the fearful doom of being walled up alive in a living tomb, two monks have seized her, a third holds a small loaf and a jug of water, and a fourth some mortar and mason's tools. She is dressed in the costume of a page, and her long blonde hair reveals her identity, and the velvet cap which had concealed it lies at her feet. Six or eight monks can be introduced to advantage in the background, behind the Prior's chair.

TABLEAU VI.—*Lady of the Lake.*

'Wake, Allen-bane!' aloud she cried,
To the old minstrel by her side—
'Arouse thee from thy moody dream!
I'll give thy harp heroic theme,
And warm thee with a noble name;
Pour forth the glory of the Græme.'

An ancient harper with long brown robe and flowing white hair and beard, is kneeling beside a harp, and looking up as if chanting the ancient glories of his native land.

By his side is a lovely maiden gazing earnestly at him, and holding up her hand as if urging him to still greater effort, by recounting the glorious deeds of their great ancestors, who had given their names to the rough hills and placid lakes around them. A group of lads and lassies stand and recline in graceful attitudes in the background, and seem attentive and interested listeners to the music. The Highland dress is a kilt, scarf, and hose of plaid, over a black waist with a bonnet of black with a plaid border and eagle plume.

LONGFELLOW BOOTH No. 5

TABLEAU I—*The Village Blacksmith—Longfellow.*

A village choir of Yankee maidens in the centre with neat calico dresses, and old-fashioned bonnet, on each side are men in their shirt sleeves playing on bass voils and violins, all have music books before them, or in their hands.

TABLEAU II.—MILES STANDISH—*Love and Friendship.*

John Alden sits at table, covered with books and papers, he is dressed in a black velvet shape, and is looking towards Miles Standish, who dressed in a buff coat with helmet and breastplate, stands urging him to go upon his errand which he seems unwilling to do.

TABLEAU III.—*John Alden and Priscilla.*

The Puritan maiden in gray plain dress, white kerchief apron and cap, sits at a flax wheel spining; a well-worn hymn-book rests in her lap, and she seems unconscious of Alden who is just entering the door with a bunch of mayflowers in his hand. He stops a moment to look upon the pretty scene, forgetting for the time his unwelcome errand.

TABLEAU IV.—*'Why don't you speak for yourself, John?'*

He is seated looking bashfully down, having exhausted the praise of his rival, when the maiden, looking archly at him with eyes full of mirth, is supposed to be coyly saying the above words.

TABLEAU V.—*Winding the Yarn.*

The same persons as in the last two scenes are in the same room; John Alden sits with his arms extended, holding a skien of yarn; Priscilla stands gracefully before him winding the yarn, occasionally touching his hands and carrying on an innocent flirtation, while he looks up adoringly into her face, as if lost in admiration.

TABLEAU VI.

A group of plainly-dressed Puritans with high-pointed hats are celebrating the wedding of John and Priscilla, who stand before the Elder, who wears a long black gown and white muslin bands. The ceremony is just over when Miles Standish, who has long been supposed to have been slain by the Indians, returns and causes great astonishment and consternation. He is at first angry, but finally relents and bestows his blessing on the young bridal couple, who receive him with great joy.

LONGFELLOW BOOTH No. 5

SECOND NIGHT.

TABLEAU I.—HIAWATHA.—*The Wedding Feast of Hiawatha and Minnehaha.*

A group of savages are seated on the ground in a circle around Hiawatha the brave, and Minnehaha his lovely bride. They seem eager to wait on and to amuse their guests, some of whom are eating from great wooden bowls, and some are smoking long pipes, one is standing at the left as if telling a story, and one at the right is chanting a song of his exploits, and all seem full of joy and mirth.

TABLEAU II.—EVANGELINE—*The Peaceful Village.*

The stage is crowded with Arcadian peasants in bright skirts, kirtles, white aprons and high Norman caps, which is the costume of the women. The men wear short clothes of red, blue, or black, with broad suspenders of bright colour over white shirts, which are trimmed with gay ribbons, as also are their broad straw hats. The parish priest is coming down the centre giving his hand to the children upon whom he bestows his blessing. In the corners old women are seen sitting at spinning wheels, or holding great distafs of snowy flax in their hands.

TABLEAU III.—*Evangeline.*

In the foreground two old men are sitting at a table playing at draughts, at the left corner Evangeline sits in the background with her lover in earnest conversation, in a gleam of moonlight which is thrown upon them from a calcium light.

TABLEAU IV.

The same peasants as in Tableau Second, are in dejected attitudes among the wreck of their household goods, which are piled around in confusion, Evangeline in the centre, strives in vain to comfort her old father. A red calcium light representing the burning village, adds much to the effect of this scene.

TABLEAU V.—*Evangeline's Voyage.*

She is seated in the centre of a large boat made in profile, as described in the account of the main stage. She wears the peasant dress without the cap, and has a long cloak over her shoulders. The priest is bending over her trying to comfort her. Two peasant women are in the stern of the boat, one of whom has a child asleep on her lap. Two boatmen are in the forward part, near the centre, with oars in their hands.

TABLEAU VI.—*Evangeline.*

Thus many years she lived as a Sister of Mercy
. frequenting
Lonely and wretched roofs in the crowded lanes of the city,
Where distress and want concealed themselves from the sunlight,
Where disease and sorrow in garrets languished neglected.

In the dress of a Sister of Charity Evangeline at last discovers her lover dying in the hospital, and has the sad satisfaction of closing his eyes, and kneels by his low pallet in earnest prayer for his everlasting peace.

SHAKSPEARE BOOTH No. 6

TABLEAU I.—'MUCH ADO ABOUT NOTHING.'—*Act 2d. Scene 1st.*

D. PEDRO.—My visor is Philemon's roof; within the house is Jove.
HERO.—Why then, your visor should be thatched.
D. PEDRO.—Speak low, if you speak love.

A beautiful blonde, in white silk, with bare arms, is listening with scorn to the protestation of Pedro, in a rich suit of armour.

TABLEAU II.—*Act 3d. Scene 1st.*

HERO.— . . . My talk to thee must be, how Benedick
Is sick in love with Beatrice; of this matter
Is little Cupid's crafty arrows made.
That only wounds by hearsay. Now begin.
(*Enter Beatrice behind.*)

Hero in the foreground is overheard by Beatrice, who is listening with an amused smile in the rear of stage. She is dressed in rich brocade, with slashed sleeves.

TABLEAU III.—*Act IV. Scene* 1.

CLAUDIO.—What man was he talked with you yesternight,
Out at your window, betwixt twelve and one?
Now if you are a maid, answer to this.
HERO.—I talked with no man at that hour, my lord.
D. PEDRO.—Why then, you are no maiden, Leonato,
I am sorry you must hear; upon mine honour,
Myself, my brother, and this grieved count,
Did see her, hear her, at that hour last night
Talk with a ruffian at her chamber window.

Hero in centre is angrily disclaiming the accusations of Don Pedro to Claudio, who wears a shape dress of velvet trimmed with gold fringe, and a hat with long white plume.

TABLEAU IV.—*Act IV. Scene* 1.

BEATRICE.—I love you so much with my heart, that no[illegible] left to protest.
BENEDICK.—Come, bid me do anything for thee.
BEATRICE.—Kill Claudio.
BENEDICK.—Ha, not for the wide world.
BEATRICE.—You kill me to deny it. Farewell.
BENEDICK.—Tarry, sweet Beatrice.

Beatrice seated centre, Benedick leans over her chair at right. He wears a shape suit of maroon velvet, with white satin slashes and trimmings.

TABLEAU V.—MERCHANT OF VENICE—*Act V. Scene* 1.

LORENZO.—'In such a night did Jessica steal from the wealthy Jew, and with an unthrift love, did run from Venice, as far as Belmont.'

Jessica a Jewish maiden in a costly oriental dress, carrying a casket of jewels, is stealing away with her lover, who has his arm around her, and his black velvet cloak partly around her also.

TABLEAU VI.—HAMLET—*Act IV. Scene* 5.

OPHELIA.—'There's rosemary, that's for remembrance. Pray you love, remember. And there is pansies; that's for thoughts.'

Ophelia in a white dress ornamented carelessly

with flowers, is strewing the grave of her father, while Hamlet in a black velvet dress trimmed with jet, is watching her intently in the distance.

SHAKSPEARE BOOTH No 6

SECOND NIGHT.

TABLEAU I.—*Falstaff and his Friends Dining at Page's House.*

'Wife, bid these gentlemen welcome :—Come, we have a hot venison pasty to dinner ; come, gentlemen, I hope we shall drink down all unkindness.'

Mr and Mrs Page are seated at a table in the centre, covered with good cheer. Falstaff and his three companions at left are accepting gladly the invitation of the host to join them. The costume of the characters is so well known that description is unnecessary.

TABLEAU II.—*Othello relating his Adventures.*

'Her father loved me : oft invited me ;
Still questioned me the story of my life.'

The Moor is earnestly relating his warlike exploits to the gentle Desdemona, who sits at his feet, affording, in her blonde beauty and gentleness, a marked contrast to the heroic Othello, who is clad in a mail shirt over black tights and trunks ; she wears a soft white dress with pearl ornaments.

TABLEAU III.—*Queen Katharine's interview with the Cardinals.*

CAMPEIUS.—'Put your main case into the King's protection ;
He's loving and most gracious ; 'twill be much
Both for your honour better, and your cause ;
For, if the trial of law o'ertake you,
You'll part away disgraced.'

WOLSEY.—He tells rightly.
QUEEN K.—Ye tell me what ye wish for both, my ruin:
Is this your Christian counsel? Out upon ye!
Heaven is above all yet; there sits a Judge
That no king can corrupt.

The queen wears purple robes and a golden crown from which a white veil reaches to her feet. The two cardinals are dressed in red trimmed with ermine, and hats of same colour. They look angrily at the queen who is pointing upward as if appealing to heaven for the justice of her cause.

TABLEAU IV.—*Antony and Cleopatra.*

ANT.—'Cold-hearted toward me?
CLEO.—'Ah, dear if I be so,
From my cold heart let heaven engender hail,
And poison it in the source; and the first stone
Drop in my neck: as it determines, so
Dissolve my life!'

They sit side by side on a raised throne, and she gazes tenderly upon Antony while protesting her love. Her costume is described in the (*first scene on the main stage*), he wears a white tunic elegantly embroidered, and loose trousers of the same colour.

TABLEAU V.—*Cordelia and Lear.*

COR.— * * 'Was this a face
To be exposed against the evening winds?
To stand against the deep dread bolted thunder?
* * * He wakes, speak to him.'

Lear reclines on a couch, Cordelia is bending tenderly above him. He wears a purple robe, and she is dressed in blue satin, embroidered with pearls, and a long white train from the shoulders.

TABLEAU VI.—*Lady Macbeth.*

She is dressed in a long loose white robe, and is carrying a candle; her eyes are closed as if in sleep. Two gentlemen in Scotch costume, and one lady, are in the background carefully watching her motions.

WHITTIER BOOTH No. 7

TABLEAU I.—*Mabel Martin or the Witch's Daughter.*

Scene.—Esek Harden's barn at harvest time a group of Yankee men and maids are husking corn by the light of a tin lantern, fastened upon a pitchfork. They are dressed in common dress, and seem very merry at their work. Harden an oldish man in a respectable farmer dress, seems anxiously expecting some new arrival, while at the same time he dispenses civility to his guests.

TABLEAU II.

The same scene as before, excepting that Mabel Martin in a plain black dress sits in the right corner.

So in the shadow Mabel sits,
Untouched by mirth she sees and hears,—
Her smile is sadder than her tears.

But cruel eyes here found her out,
And cruel lips repeat her name,
And taunt her with her mother's shame.

. . . . . .

And only pausing at the door,
Her sad eyes met the troubled gaze
Of one who, in her better days

Had been her warm and steady friend,
Ere yet her mother's doom had made
Even Esek Harden half afraid.

He felt that mute appeal of tears,
And, starting, with an angry frown,
Hushed all the wicked murmurs down.

Mabel sees that one of the maidens in the left upper corner has discovered her and is pointing her out with a smile of contempt, so she slowly rises,

and, bursting into tears, draws her apron over her face and crosses to left corner, pauses a moment and looks back at Harden, who returns her glance and holds up his hand in rebuke to some of the peasants who have risen to pursue her.

TABLEAU III.—*The same Scenes as in I. and II*

None dared withstand him to his face,
But one sly maiden spake aside:
'The little witch is evil-eyed!'

'Her mother only killed a cow,
Or witched a churn or dairy-pan;
But she, forsooth, must charm a man!'

Esek Harden stands for a while undecided, and finally concludes to follow Mabel himself, upon which a dark-eyed maiden at the right upper corner touches her companion, and the peasants laugh, after his departure, and rest from their husking, which has been going on during the two scenes above.

TABLEAU IV.—*Mabel Martin's lonely home.*

She strove to drown her sense of wrong,
And, in her old and simple way,
To teach her bitter heart to pray.

Poor child! the prayer, begun in faith,
Grew to a low, despairing cry
Of utter misery: 'Let me die!'

A very poor room, furnished only with a low couch, rough table, and chair. Mabel runs in and sinks into the chair and rests her head on the table. The scene slowly opens at the back and shows a vision of her mother on her knees in jail with a 'well-worn bible in her hand.' The vision is seen dimly through several thicknesses of black tartelon, behind which a light is slowly turned up. Mabel sinks on her knees in the attitude of prayer, Harden enters, and, pausing a moment to listen, takes his place by her side, touching her shoulder, Mabel

slowly rises. Harden offers his hand, which Mabel slowly accepts, looking up timidly into his face and leaning her head on his shoulder.

Had then God heard her, had he sent
His angel down? In flesh and blood
Before her Esek Harden stood!

TABLEAU V.—*The Lovers.*

He led her through his dewy fields,
To where the swinging lanterns glowed,
And through the doors the mistress showed.

A country landscape. Mabel and Harden are slowly walking hand in hand, and a gleam of moonlight is thrown upon them from the calcium light through a green glass.

TABLEAU VI.—*The same scene and persons as in Tableau I.*

'Good friends and neighbours,' Esek said,
'I'm weary of this lonely life;
In Mabel see my chosen wife.'

The huskers are at work in the barn as before. Esek Harden enters at back-door with Mabel on his arm. The peasants rise in astonishment, and make their manners to Mabel as she is introduced by Harden, and all join in husking to the music of any merry chorus.

WHITTIER BOOTH No. 7

SECOND NIGHT.

TABLEAU I.—*Maud and the Judge*

Maud Muller is raking hay, dressed in a loose jacket, belted in at the waist over a patched and ragged calico skirt, which is short, showing flesh-coloured stockings without shoes. On her head is a broad straw hat with a ragged brim The Judge

enters in a riding dress, having left his horse in the 'apple-tree shade.' She goes out and brings a small tin cup from which he drinks, and lingers, talking as if he found it hard to tear himself away.

TABLEAU II.—*The Judge's elegant home.*

A handsome room very showily furnished, a proud lady in a silk dress sits on a sofa at the left side turning her back upon the Judge, who, in evening dress, sits by a small table, upon which is a silver salver, holding decanter of wine and glasses. He holds a glass in his hand as the scene opens at the back, showing through gauzes (as described above) a vision of Maud Muller with her rake and tin cup, just as she stood in the hay-field. He gazes earnestly at her as the vision slowly fades away, and then eagerly drinks a glass of wine, as if to drown his sorrows and forget the peaceful past.

TABLEAU III.—*Maud Muller's Rustic Home.*

A poor room plainly furnished, Maud sits at the right of the stage in an attitude of despair and weariness; by her side is a spinning wheel. At the left by a small pine table, in a chair tipped against the wall is seated a rough looking man asleep with a mug of ale by his side, and a long pipe in his hand. The scene slowly opens showing the judge in riding dress just as he appeared in scene 1. Maud raises her head and gazes earnestly. As the vision fades away she sinks down and clasps her hands arcoss her knees in sorrow.

TABLEAU IV.—*Sabbath Morning*

'I saw her dragged along the aisle,
Her shackles harshly clanking;
I heard the parson, over all,
The Lord devoutly thanking!

A small church, a woman chained hand and foot is being dragged out by a constable, and the parson

in black gown, stands in a pulpit at the background, his eyes uplifted as if giving hypocritical thanks.

Tableau V.—*Barbara Fritchie.*

The upper part of the roof of a small gable cottage, from a window in which an old woman's head is seen, as if guarding an American flag, which stands on a short staff which the old woman holds. An officer in grey uniform, is seen as if just marching up the road.

Tableau VI.

The same scene as in the last Tableau, except that the flag appears to be torn by a volley of bullets, but the staff is still bravely held by the old woman, who holds up her hand as if daring them to 'shoot this old grey head, but spare your country's flag she said.' In this scene a file of soldiers are shown at the right, with the same leader at their head, all wearing grey uniforms. The old woman has a black dress with a white kerchief, and her hair is very white, and seems flying about her face, which must wear a very excited and animated expression.

GOETHE BOOTH No 8

Tableau I.—*Herman and Dorothea.*

A beautiful German peasant girl, with bright skirt of blue and black bodice over a white puffed waist, sits on a flowery bank weaving a wreath of flowers, while a peasant youth stands with his hands full of flowers looking on in admiration. He wears a short jacket over a shirt trimmed with ribbons, black breeches and red stockings.

TABLEAU II.—*Wilheim Meister.*

A youth in a rough peasant suit, a knapsack on his back and a bundle tied up in a bright handkerchief on the end of a stick over his shoulder, is bidding farewell to an old peasant woman, with brown dress, white kerchief and apron, with a very high cap over her snowy hair, who stands at the door of a low cottage giving him her parting blessing. Both look very sad, as if he was setting forth on a journey of uncertain length and duration.

TABLEAU III.—*Mignon and the Harper.*

A very aged harper, in a brown robe with long white hair and beard, stands by a high golden harp. By his side stands Mignon, a pretty maiden of eighteen summers, in a rough black skirt kept up with a single strap across the left shoulder, over a loose white waist made of coarse unbleached muslin. Her dark hair falls over her shoulders, and she has a general aspect of mildness.

TABLEAU IV.—*Mignon lamenting her native land.*

She sits on a high rock by the sea, with her head bowed, her hands clasped across her knees, and she seems looking far away, with a home-sick longing for the home which she has left for ever.

TABLEAU V.—*Wilheim Meister and the players.*

The wandering apprentice has fallen in with a company of strolling players, who are enacting Hamlet after a fashion of their own, on a rude stage which they have extemporised for the occasion. The duel between Hamlet and Laertes is going on, which Wilheim seems enjoying heartily as he forms one of the scanty audience which is arranged at the left, the front bench only being visible, while the stage is placed across the right end of the booth, affording a glimpse of Hamlet, in rusty black velvet, fencing with his opponent, in an equally shabby suit of blue.

The spectators are dressed in the costume of German peasants, which has been described above.

TABLEAU VI.—*Lili and the Doves.*

A German peasant girl, dressed in blue skirt and bodice, white waist, and broad straw hat, is caressing a beautiful white dove. She has a long basket on her right arm, in which are two doves, and two more are hanging on wires, as if fluttering about her. The stuffed doves are of course used, suspended on fine black wires, which are of course invisible, and give an extremely natural and picturesque effect to the picture.

GOETHE BOOTH No. 8

SECOND NIGHT.

TABLEAU I.—*Faust and Marguerite.*

Marguerite stands alone in the foreground, in a white dress with blue bodice and apron. She holds in her left hand a daisy, from which she is picking the leaves, as if telling her fortune. Her eyes are cast down sadly and modestly.

TABLEAU II.

Mephistophiles, in a suit of red with black trunks and short cloak, is standing at the left of the stage, pointing with his right hand toward the centre, which slowly opens, showing behind a gauze curtain the vision of Marguerite, who is seated at a flax wheel, in a gleam of moonlight, her long flaxen hair hanging in a braid, and dressed in white and blue. Faust, in a velvet shape dress, stands at the left of Mephistophiles, whose left hand is on his shoulder. He stands regarding the vision as if entranced, and when it fades away he falls upon his knees and reaches out his arms toward it in admiration.

TABLEAU III.—*Marguerite and her Mother.*

The old lady in a high cap, white kerchief and apron over a black dress, sits in a high chair over the back of which Mephistophiles is leaning, looking down upon her with a sinister smile, while Marguerite kneels at her feet on the left side.

TABLEAU IV.

Faust and Mephistophiles are seated at a table on which is a dish of fruit, and a decanter and glasses. The former looks down sadly as if in thought, and the latter is scowling at him with a look of triumph.

TABLEAU V.

Faust and Marguerite are seen together, she is seated on a high-backed chair, and he is bending over her in adoration, while she looks up in his face in modest affection. She is dressed in a robe of blue silk with puffs of wine coloured satin on the sleeves, and her hair is ornamented with pearls. He wears a shape dress of velvet slashed with satin.

TABLEAU VI.—*The Apotheosis of Marguerite.*

She is dressed in a long white robe, and reclines upon a board, which stands upon posts, the ones toward the right where her head rests, being eight feet high, and the lower ones five feet high. Two angels stand in front to conceal the posts and two stand behind the board, a strip of light blue cambric is placed across the front to hide the boxes on which the angels stand, and a curtain of the same is hung behind them. The outlines of clouds are drawn with chalk on this cambric, which must be lighted with red calcium light. The angels wear high wings and long robes made of very coarse and sheer unbleached muslin, with which the wings boards and posts are also covered. All have light hair which is crimped and floating over their shoulders. A chant by a concealed and distant chorus adds much to this

scene, which if two lights are used can be lighted in blue on one side, leaving red glass over the right lens, and then slowly changing both to amber and bright yellow.

THE INTERVALS

It will be seen by a glance at the General Programme that six intervals occur while the booths are shut while preparing for each of their tableau, and it is a principle of the Carnival that the attention of the spectators is kept constantly occupied, so a scene must always be kept ready on the main stage to fill these short delays. For this purpose twelve scenes are given here, six for each night, which can easily be arranged in the short time occupied by each of the booth exhibitions.

TABLEAU I.—*The Exiles—a boat scene.*

For this the barge which has already been discribed is used, being placed in the fourth entrance, leaning against three tables which are placed in a row, leaving a space of ten inches between the first and second. The boat leans against these tables which also form the deck of the craft. A strip of water is placed across the stage in the third row of groves, and a foreground with rocks in the second row. A horizon scene is used in the fourth row, and when the figures are well grouped upon the tables the effect is exactly as if they were floating in a boat on the ocean.

In this scene a party of Spanish Gipsies are leaving their native land. A dark lady stands in centre, leaning with one hand on the shoulder of a tall, dark, heavily bearded man who leans upon his musket in sullen despair. In the stern a graceful brunette is aiming with a pistol, and a little girl clings

to her knees in terror, while at the bow another lady is talking to a boy who looks eagerly up into her face, as if listening to the story of his country's wrongs. Bundles, done up in bright handkerchiefs, are piled about with rough boxes tied with rough ropes. The boatman stands oar in hand on the floor behind the boat in the space between the tables. The costume of the ladies is bright red and yellow skirts, with sashes and loose waists. The men have red flannel shirts, velveteen trousers, bound with a bandage of white cloth reaching to the knee and wound with bright braids.

TABLEAU II.—*The Parting Shot.*

This is the same group as the preceding, except that the man has given way to a feeling of revenge and is bending forward and aiming with his gun, as if bent on the destruction of his enemy. His wife is crouching in terror at his side; the lady at the bow is looking at some object which the boy seems pointing out, while the one at the stern bends with an attitude of despair over the child who lies at her feet.

TABLEAU III.—*Morning Glories.*

A lovely blonde maiden holds in the air a long vane of morning glories, one end of which she has twisted about the shoulders of a dark-eyed child, who is trying in vain to disentangle herself, and at their feet a little blonde girl tries to drink from one of the morning glories; the two blondes are dressed in white muslin, and the dark-eyed girl in red.

TABLEAU IV.—*Rustic Coquetry.*

This may more properly be called a scene or operetta, for a gentleman dressed as a fop meets a milkmaid in a dress of bright figured creton and a flat hat. She carries a milking stool in one hand and a pail in the other, and they sing and act together the song 'Oh where are you going to, my

pretty maid,' from the Baby Opera, which can also be found in any music store on a single sheet. As the refrain is sung they cross over and curtsey twice, and at the end she makes him a saucy curtsey and exits left, leaving him in confusion

TABLEAU V.—*The Avenger.*

This is a celebrated group of statuary, and is performed by a very large lady and two children, she is in the act of slaying one with a huge knife, while the other on the right with uplifted hand is trying to stop the blow.

TABLEAU VI.—*Remorse.*

This is done by the same persons as the former with a complete change of grouping.

The victim lies on the pedestal with her right arm and head hanging over the post. The other child kneels with her face buried in her hands, while the avenger seems looking with horror on the deed, and with clenched hands and averted face stands in the centre.

SECOND NIGHT.

TABLEAU I.—*Reverie.*

This is also a boat scene, for which the boat is set as described in the exiles, but it is now occupied by a group of court ladies, who seem to have strayed away from some palace, and to be drifting carelessly on a lake in the park. They wear dresses of rich silk—the one in the bow is caressing a pet dove which is perched upon her shoulder. In the centre a dark lady with a crimson dress holds across her lap a fair young blonde in white, whose rounded arm is thrown over the lap of her friend and she seems lost in a delicious day dream. At the stern, a lady in black is weaving a chaplet of lillies, which is destined for the head of a young lady who seems

to have gathered a lapful of them, and to have hastily sprung on the boat just as it was leaving the shore.

TABLEAU II.—*Labor vincet omnia.*

This group of statuary is composed of one large man and three ladies. The man, in white tights with plaited skirt and cap, stands on the top of a pyramid made of boxes and tables; he stands by an anvil and is in the act of striking with a sledge hammer; below, on the right, a lady stands leaning on a rake, and on the left is another kneeling by an anchor. In front, much lower down, is a smaller lady holding a broom as in the act of sweeping. All the articles are of course covered with white muslin. The figures are draped in sheets as described above.

TABLEAU III.—*Art and Artifice.*

The scene represents a studio in the ancient time, articles of curiosity and beauty lie carelessly around, a guitar leans against an antique chair, on which draperies of heavy and high-coloured material have been thrown with careless grace. On a raised platform, in an attitude of studied elegance, a young lady is posing for a portrait, which is being painted by an artist in the picturesque costume of Rubens with a shape suit of purple velvet. After painting awhile on a picture which stands at the left, the artist seems to have forgotten his work in rapt admiration of his lovely sitter, whom he approaches slowly as if under a spell. Bending for a moment above her, with his left hand on her chair, in response to a bewitching glance, he falls at her feet, seizing her hand. At this moment a window flies open at the back of the scene, and a lovely little cupid leans out, aiming with his bow at the artist, who remains in the same position until the close of the scene.

TABLEAU IV.—*The Duchess of Gainsborough.*

This is a framed picture, and represents a lady in a brocade dress and high ruffle, wearing a large leg-

horn hat on the back of her head, and holding in her arms a poodle dog.

TABLEAU V.—*The Height of Sentiment.*

A short fat man foppishly dressed, is gazing up adoringly in the face of a widow who stands by him, she stands on a high stool, which is concealed by the very long skirt she wears so she appears to be about ten feet tall. He mounts a chair and takes her hand while she makes him a low courtesy.

TABLEAU VI.—*The Improvisatore.*

In this scene eight dark eyed oriental ladies in Jewish costume, are gathered around a magnificent lady who stands on the top of a high pile of rocks; they have all musical instruments, one a harp, two tambourines, two cymbols and three guitars, and seem to be spell-bound in listening to the story of the wrongs inflicted on their people. All at last with common consent take up their instruments and seem to be joining in a national chant.

NOTE.

In the most successful carnivals it is thought better to change the programme every other night, and for this reason, the two varied programmes have been given. Six nights are usually found to be enough, as the young ladies are apt to grow tired after so much excitement. In many cities it is arranged therefore only to invite the performers for alternate evenings, and thus to repeat on these nights the same scenes. By attending closely to the signals much is gained, as the effect is exceedingly fine if all the curtains of the booths on one side of the hall go up simultaneously. It is equally important that they should go down precisely at the same moment, but that is very much easier, and a little practice will enable the boys or aids who draw the curtains to attain an almost equal rapidity. In many of the cities great dissatisfaction was felt at a want of seats, as ladies were very tired of standing

for over two hours. The only successful plan has been found to have rows of seats in the floor of the hall as well as in the galleries.

The far-famed Jarley Wax Works, which was acknowledged to be the crowning feature of the Boston Carnival, will be found very successful in the Dickens' Booth for a change on all of the nights, and also on the main stage every evening, as they are very attractive, and have drawn crowded houses in nearly every city of the United States, and are now being used weekly in this country and in Europe. The space is too small to give any idea of them here, so we will simply content ourselves with the mention that two books on this subject, of about the size of this book, can be had of Samuel French & Son, dramatic publishers, Union Square, New York, of whom they can be ordered at any time. They contain full and minute directions for costumes, motions, and all facts necessary for producing hundreds of these figures, with the original speeches and descriptions. All are advised to secure these books at once, as they will be found interesting to read, as well as very profitable, if the plain instructions are followed, which any child can easily do.

After the regular series of Tableaux and Wax Works

THE MINUET

is danced upon the main stage by four couple' costumed in the style of Louis XIV. The ladies have powdered hair ornamented with feathers, flowers and precious stones. The dresses are cut square in the neck, with an over-dress of rich brocade handsomely looped with flowers or ribbons over a petticoat of white or coloured satin embroidered in flowers and gems. A fine effect can be produced by painting the flowers on the satin and sewing glittering beads or paste jewels in the centre of each of the blossoms. The trains are worn very long

and the slippers are neatly trimmed. They wear long kid gloves and patches of court plaster on the face. These patches are sometimes cut into quaint and curious devices, such as animals, carriages, flowers. The men wear square-cut coats of velvet or satin trimmed with gold or silver lace; very long waistcoats embroidered in gilt or colours, with large flaps to the pockets, and ruffled shirts with white laces around the neck, and on the cuffs of the coats. The breeches should be of the same material as the coats, and either of the same colour or of white. Huge bows and buckles ornament the shoes, and the hose are of white silk. The sets may be doubled; but, unless the stage is very large, the effect is finer with only one set of four couples, as beforementioned, as much room is needed for the stately bows and marches which it requires. Any figures can be used, but the following arrangement is very much admired and was used at the most elaborate Carnival which has come under our notice.

The best music is Mozart's Minuet from Don Giovanni, as the time is so plainly marked as to be easily followed.

FIGURE I.—*The Salutation.*

Begin with the inside foot, which is of course the one next the partner. Always turn the head away from the foot on setting out, and on stopping at the end of the fourth bar of music salute partner and corner. Head couples advance four steps, salute, and retreat to places. Sides same.

FIGURE II.—*The Coquette Arches.*

All advance four steps, swing ladies to centre, holding hands very high, gentlemen retreat four steps, return facing audience and join hands, held very high, the ladies march out of the arches each towards her own place, salute, swing to places, and salute again.

FIGURE III.—*The Flirtation.*

The ladies cross right hands, swing half round, left hands back and remain; gentlemen follow

them, taking care to keep in the middle of the spaces left between, and when the ladies stop each salutes her partner, and bows very low to him, and then bows backwards to the gentleman behind her, raising her fan to her eyes and looking over it at the same time.

FIGURE IV.—*The Pyramid.*

First four swing partners across and change sides, all advance in two lines and bow low, forward again and join hands with the opposite. So all stand in two lines facing the front of the stage. The first lady promenades down the centre, followed by her partner. She must not stoop, but the hands divide just as she reaches them, and close behind her partner, who follows her closely; the lady must go out at the side opposite to the one on which she started, and salute her partner, who swings her into the line, and they join hands in front; all retreat four steps. When all have passed down, the uplifted hands are dropped at precisely the same moment, and hands are joined at the sides, and the couple who passed down first, who will now be at the back of the stage, join hands, and they all open out across the stage, bowing their heads low until the scene is shut in front of them.

THE GRAND FINALE.

All the characters on the main stage and in all of the booths are arranged on their respective stages in a pyramid; those at the back standing on high tables and others on boxes in front of them. Tall ladies and gentlemen next form a row, and the children come next, while in the front row a party of young peasants sit on the stage. When all are ready the trumpet sounds, and all the curtains rise at once. The calcium lights show their gayest colours, and the orchestra plays its most brilliant music. After a pause of two minutes, the last signal is sounded and all the curtains fall together at

THE END OF THE CARNIVAL.

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	Scene	M	F
Academy of Stars	2	5	1
Actor and Singer	1	4	0
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Black Mail	1	3	0
Black Ole Bull	1	4	0
Black Shoomaker	1	4	2
Black Statue	1	4	2
Blackest Tragedy of all	1	7	1
Blinks and Jinks	1	3	1
Boarding School	1	5	0
Bone Squash, 2 acts	8	9	3
Box and Cox	1	2	1
Camille	1	1	1
Challenge Dance	1	3	0
Comedy of Errors	4	4	2
Coopers	1	6	1
Corsican Twins	1	7	1
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Dar's de Money	1	1	1
Dead Alive	1	3	0
Deaf as a Post	1	2	0
Deaf—in a Hörn	1	2	0
Deserters	1	4	0
De Trouble begins at 9	1	2	0
Echo Band	1	3	0
Feast	1	5	1
Fenian Spy	1	2	1
Fighting for the Union	3	4	2
Great Arrival	1	3	0
Hamlet the Dainty	3	6	1
Handy Andy	1	2	0
Haunted House	1	2	0
Highest Price for Ole Clothes	1	3	0
Hop of Fashion	2	9	0
Hypochondriac	2	2	0
Intelligence Office	1	2	1
Jack's the Lad	6	7	2
Jeemes the Poet	1	4	0
Jolly Millers	1	3	1
Les Misérables	1	3	0
Magic Penny	3	6	1
Mazeppa, 2 acts	5	7	2
Mischievous Nigger	1	4	2
Mystic Spell	7	7	0
New Year's Calls	5	6	2